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filmindia

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Editor : **BABURAO PATEL**

Vol. 4 | MAY 1938 | No 1

On the swing, the Colour Queen is thinking. Padmadevi in "Actress" an Imperial picture.

THE BROTHER OVERSEAS

"I have gone over the different copies of your paper carefully and I want to congratulate you on its fine quality from every angle. Its appearance is artistic, the type legible, and the make up pleasant to the eye. It is hardly necessary, of course, to comment on the excellence of the material that appears in it. As a matter of fact, I called the attention of a friend of mine to your comments on two of the big pictures that have been produced at studios in India, and he was very much interested,"

writes Mr. P. S. Harrison about "Filmindia" in his letter of the 14th April to us. Who doesn't know Mr. Pete Harrison? As the most eminent critic in America he is held in reverence by the producers and the cine goers in general. His marvellous paper "Harrison's Reports" claims the unique distinction of being free from the influence of film advertising. This exceptional attribute of the paper commands great respect from all journalists, and therefore, the comments and criticisms of Mr. Harrison carry great weight and influence all over America.

We are immensely thankful to Mr. Harrison for granting us his kind permission to reproduce in "filmindia" from month to month important excerpts from his reports, and we are sure that our readers will join with us in congratulating Mr. Harrison on the excellence of his criticism and the overwhelming authority behind it.

SLOW DEATH FOR CINEMA OPERATORS

The lot of the thousands of Cinema operators working in India, throughout its thousand and odd theatres, is not very enviable.

Our army of Cinema operators is steadily breaking down owing to the inhuman and excessive hours of work through which it has been going since the Cinema industry became a major industry in India.

The usual hours of attendance for a city operator are from 4 p.m. to 2 a.m.—a continuous span of 10 hours. On Saturdays, Sundays and Holidays, when our theatres give a matinee show at 2-15 the operators have to attend from 1-30 p.m. to 2 a.m.—clean 12½ hours at a stretch.

In addition to this, some cinemas have Sunday morning shows, which add another 3 hours, making the operator's job a 15½ hour labour in a 24 hour day. On other days, but a Sunday, there are private shows in the morning, arranged for producers, censors, trade or press.

Almost every second day, the operators are called for these morning shows which last nearly 3 hours every time.

Calculating all trials, matinees, special shows and the regular shows the city operators put in over 100 hours' work in a week—an average of over 14 hours a day.

The average projection cabin in a city cinema has two employees—the operator and his assistant. The operator is the man in charge and his assistant is there to wind and rewind films and do other odd jobs under the chief. This assistant is usually an unpaid apprentice or if paid, he is very poorly paid. In some cinemas there are as many as four unpaid assistants who are all there to learn the work and all these men have to keep the full hours along with the head operator.

The same story of long hours is repeated at smaller towns with only a slight variation in the time of the shows.

To ask human beings to work for fourteen hours continuously and most of the time standing is little short of a mediaeval torture.

The payment that an operator gets for his job is not very tempting and there is no reason why he should not be subject to the protective regulations which are enforced in case of other city workers.

The average projection cabin in our cinemas is not an ideal place for long hours of work. It is a small bit of space enclosed from all sides, and there is hardly any ventilation or fresh air allowed into the cabin.

Most of the cinemas in the city are old constructions which have outlived their usefulness in modern times. Even without a visit one can well imagine what the projection cabins of these cinemas must be, when the auditoriums are ill-ventilated and stuffy places.

Cinema owners in the city are making huge profits every month, and the very fact that they have to ply their trade till 1-30 in the morning shows that there are people enough to fill up the last shows.

The Police authorities seem to have allowed the Indian Cinemas to observe their regulations in breach in the matter of the last shows which conclude at 1-30 a.m. The Cinemas are situated in the midst of crowded localities inhabited by office workers and to allow the cinemas to run the shows after midnight, amounts to denying to these city workers the rest and sleep which they so badly need.

And the theatre operators are the last people to leave the theatres. They have to kill a little more time than the audiences to clean up the equipment and the cabin and close for the day.

The authorities must do something about all this. The hours of the operators must be regulated and so must the hours of the show.

When the Police authorities issue a license to a theatre, they should first decide upon enforcing all the conditions of the license or the harmless conditions may as well be removed form the license.

Mr. Pete Harrison, Editor, "Harrison's Reports" New York.

Feared and admired, this eminent critic provides a beacon light of guidance to thousands of exhibitors all over the world by his impartial and trenchant opinions on pictures and of men behind the American film industry.

"Cecil DeMille's Blunder"

Paramount's "Buccaneer" Offensive!

By Mr. P. S. HARRISON, Editor, "Harrison's Reports", New York.

In the issue of January 15, there was discussed in these pages by Cecil B. DeMille's New Orleans' statement, by which he suggested that the exhibitors should pay more money to the producers, because to-day pictures cost more.

In that discussion, I stated that the producer could get more money from the exhibitors without exacting from them a higher percentage of the intake, simply by making better pictures.

After looking at DeMille's "Buccaneer", I can conscientiously say that a more sensible piece of advice could not have been given to the producers in general and to Mr. DeMille in particular, for the "Buccaneer" is not the sort of picture that would entitle Mr. DeMille to demand a greater share of the exhibitor's intake.

There are no individual blunders in any of the situations or in any characterizations; it is the whole story that is a blunder. How could Mr. DeMille hope to interest the picture-goers in the doings of a leader of a band of cutthroats, a person who sent to death any one who contested his authority?

The making of "Buccaneer" is a blunder also from another viewpoint; it offends the sensibilities of the British people, for it shows a band of hooligans defeating the British Army. Does Mr. De Mille think the picture-going public in Great Britain and the British Dominions will accept this picture without resentment?

I have heard it said that Mr. DeMille's pictures go well abroad; and since eighty per cent of the "abroad" market consists of Great Britain and the British Dominions, it is natural for any one to ssume that Mr. DeMille exercises great caution in the choice of his story material. But such does not seem to be the case in this instance. For him, then, to have spent nearly two million dollars on a picture that could not help offending the greatest part of his foreign market, which brings approximately fifty per cent of his pictures' total intake, is an injustice, not only to the exhibitors, at home as well as abroad, but to the Paramuont organization itself, which is entitled to receive some profit from its hard work in selling his pictures.

In order for Paramount to obtain enough returns to be enabled to recoup the cost of production and pay the cost of distribution, even if it were to discount any profits, Neil Agnew must devote the energies of his entire organization to exploiting this picture almost exclusively, taking money away from the appropriation of other pictures, which could perhaps have brought better results in proportion; and the exhibitors must try to make the public believe that it is a great picture, with the result that the picture-goers, if many of them should find its entertainment values highly exaggerated, will lose faith in the exhibitor, to the detriment of the entire industry.

But this is not altogether the fault of Mr. DeMille; the blame must be placed chiefly on the shoulders of the bankers, who, without knowing the first principles of picture production, have undertaken to take over film companies. They know nothing about story material; consequently they are in no position to pass upon the suitability of stories presented to them by a director for approval. They approve budgets amounting to millions of dollars, without knowing the first principles of business. Any wonder then that they are compelled to dig into their pockets for more funds to enable the studios to finish their schedules?

Harrison's Reports suggests to Mr. Agnew not to exert his organization's greatest efforts on Paramount trade mark to use it this picture; he should retain the faith the public still has in the Paramount trade mark to use it for future pictures that may be entitled to such efforts.

SHOBHANA DEVI

This talented artiste proclaims a bold come-back in "Pati Patni" a production of General Films.

Prithviraj has a good role in "Abhagin" a New Theatre release coming to the screen next month.

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STANDARD LENGTH FOR PICTURES!

Any industry to stabilize itself on a permanent scale must standardize its problems. Years back this problem of standardization faced the motor manufacturing industry of the world. In those times different makers manufactured different cars with various sizes of the numerous gadgets which we find in motor cars. The market became shy in purchasing and only leading manufacturers with world wide organizations monopolised the trade. Motor parts had to be standardized if the industry in general was to improve. Motor manufacturers got together and planned the future standardization of spare parts and different accessories. The result was an all-round improvement in the trade.

A similar planning is absolutely necessary in our film industry if at all we are to make any progress in stabilizing our industry.

At present, to take some instances, our producers give us films with varying footage. From 9,000 feet to 16,000 feet is the range of our supply. One producer once gave even 17,000 feet in a single picture.

These various lengths require different periods of projection with the result that no two shows of different theatres begin at the same time.

The average length of a good American picture is about 7,500 feet and that length is good enough for the foreign producer to tell a story effectively, while our producers cannot do the job well with double the footage.

An average programme of 12,000 feet maximum should be the standard length of our pictures for the next two years till we have our newsreels and short features.

Producers who cannot tell the story within 12,000 feet cannot do so even with 15,000 feet in hand.

The average Indian picture is boring and its length taxes the nerves severely. Entertainment to be so, should not be boring and it will pay our producers much better to cut down their pictures to 12,000 feet.

UNIFORMITY IN ENTERTAINMENT

Another problem for standardization is the question of regulating the shows in our cinemas. Every show in an Indian Cinema begins at a wrong time. Shows begin at 2, 2-15, 2-30, 2-45, 3, 5, 5-15, 5-30, 8, 8-15, 10-15, 10-30, 10-45, 11. With such various and erratic timings, people are never sure when a certain show in a certain cinema will begin. The people are always kept guessing and they can never rely upon the theatre owners as in the case of English picture houses.

English picture houses have a definite plan of business. With matinees at 4 p.m. they have the second show at 6-30 p.m. and the third and final one at 10 p.m. The final show gets over at 12 midnight—just in time for every one to get some sort of a conveyance to go home.

There is some sense in this plan but the methods of the Indian cinemas are foolish. It is high time that the Indian theatres should follow the plan of the English theatres and standardize entertainment in the town.

Indian cinemas should plan their shows as follows: Matinee at 3-30, 2nd show at 6-30 and the third and last show at 9-30. Three shows in a day are more than enough to cater for the crowds of a single day.

At present the Indian cinemas have 23 shows in a week. Under the revised plan they will have 21 shows in a week, including a matinee every day.

Our theatre proprietors are not known for their intelligence or wisdom in business and they are not expected to adopt any sensible plan of business, but the police authorities can enforce this plan and once for all standardize all the shows in the town. If the shows are standardized as suggested above the traffic porblem before and after the shows will be considerably less acute.

STORY THE PIVOT OF SUCCESS!

During the last twelve months only 6 Indian pictures proved successful. All the rest failed and some miserably so. The most outstanding success was "Tukaram" produced by Prabhat. "Jagirdar" by Sagar, "Jeevan Prabhat" by Bombay Talkies, "Lutaru Lalna" by Wadia, and a couple of others were other successful pictures.

And on these six pictures, exhibitors all over India, had to recover their losses suffered in the other productions that failed.

Some of the pictures which failed presented several high paid 'stars' like, Sulochana, Madhuri, Sabita Devi, Ratnaprabha, Chandramohan, Motilal, etc., and yet they drew poorly at the box-offices.

All these failures spell one big question: What is the first essential of a successful picture? The reply is definite and admits no doubt, *viz.*, a good story.

Our producers have not been able to give good stories which produced into pictures would keep audiences spell bound. Those producers who succeeded in doing reaped a rich harvest, others just lost big money.

Judging the exact merits of a story is a very difficult job. Several of our producers as we find them today are not at all qualified for this job. They are so foolish and blind that they simply cannot find faults with their stories.

Most of the subjects for our pictures are copied from American films or from authors like E. Phillip Oppenheim and Edgar Wallace. Only once in a way we get some original stories written by an Indian author and such stories which are full of Indian sentiment are more often successful than the stories from Western authors.

A producer can rarely judge a story correctly, but a film critic can always do so. It is therefore necessary that producers should call for more and better stories and get them perused and criticised by prominent critics.

That is the only way of producing a successful story and as long as our producers do not realize this all-important aspect of film production, our pictures will keep on failing.

A SAMPLE OF AMERICAN COURTESY!

Some Distributors of foreign pictures have as yet to learn a lot of modern business methods. And before learning new things, they must unlearn a lot and learn just ordinary courtesy. Some of these boobies do not yet know how to conduct press shows of their pictures. Indian producers can give them pointers in this department, as the press shows given by the local producers are heavily sprinkled with courtesy and there is that human element in

Amina in "Pati-Patni", a picture by General Films.

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them which demands full co-operation from the press.

These remarks are necessary, because the other day I was invited to a press show by a local office of foreign films. Half-a-dozen leading papers were represented, but there was no one to receive the pressmen on behalf of the people who issued the invitations. The press people were left to the tender mercies of a couple of door-keepers and of the operator. The show was due to start at 12 noon. It actually began at 12-40 p.m. The fans in the auditorium were switched off and there was no one to whom an appeal could be made to switch them on. Even the theatre was not represented by anyone intelligent. To add injury to insult, the wrong picture—and not the one for which invitations were sent—was shown.

And that is the scant respect some American distributors pay to our press people. Either our press people have pawned their self-respect or the people who give these shows are just damn fools who do not know what is ordinary trade courtesy.

It is a pity that Americans have to learn courtesy. And I am not surprised that foreign pictures are losing ground in India rather fast. They deserve what they get.

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"Very simple" said Root. In each subject I gave one mark to the bottom girl, 2 marks to the girl next above her, 3 marks to the next girl, and so on. Miss Scott, whom I appointed, got the best aggregate mark."

"How many girls did you examine?" I asked.

"A dozen were called, but I don't think they all turned up though."

"You don't remember the exact number?"

. ."Well, it can be worked out, because no girl got the same mark in two subjects. Subject to that, Miss Scott got as many marks as was possible. Miss Coral, who was bottom, got as few marks as was possible. And Miss Scott was 28 marks ahead of Miss Coral."

How many girls took the examination?

Only one prize will be given.

Address replies to:

The Editor, "filmindia",
104 Apollo Street, Fort,
BOMBAY.

H. E. Sir George Lumley, the Governor of Bombay and Lady Lumley visited the studio of the Bombay Talkies recently. Photograph shows (from left to right) 1. Mr. Himansu Rai, 2. Sir Richard Temple, 3. Devika Rani, 4. Rai Saheb Chunila', 5. His Excellency the Governor, 6. Lady Lumley, 7. Franz Osten

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HARRISON'S REPORTS

NEW YORK

(These are important excerpts from "Harrison's Reports" New York, the only paper of its kind which is famous for impartial criticism due to its being free from the influence of film advertising. It is ably edited by Mr. P. S. Harrison, the best known critic of America on men and things in the American film industry. Some of the pictures reviewed here are still to be released on our side, but the reviews coming as they do from the world known critic, their advance publication will be useful to the exhibitors all over India in booking the said pictures. — THE EDITOR.)

"Gold is where you find it" with George Brent, Olivia deHavilland & Claude Rains.

(First National; New York Release: February 19; time, 94 min.)

A very good technicolor box-office attraction, despite a slow start. The first half is concentrated mostly on impressing the spectator with the gorgeous out-door photography, which becomes somewhat monotonous because of repetitious shots of certain scenes. Once the action starts, howewver, one is less conscious of the striving for effects and becomes absorbed in the plot. The real thrills are in the closing scenes, where the hero, in order to protect the farmers, dynamites the miners' plant, causing a flood. The technicolor photography heightens the excitement in these scenes. There are some situations that stir the emotions. The situation in which the young son of the leading farmer is killed by the miners is one of them. The romance is simple but pleasing. The action takes place in the year 1870.

Suitability: Class A.

"A Slight Case of Murder" with Edward G. Robinson.

(First National; New York Release: March 5; time, 84 min.)

This burlesqued gangster melodrama is one of the finest comedies produced in a long time. For one thing, the story is different; for another, the action is both exciting and comical, holding one's attention throughout. The situations in which the bodies of four dead gangsters are made the butt of jokes are a little gruesome, but people will not be able to refrain from laughing at the reaction of Robinson and his henchmen when they find the bodies, and at what they do with them. The production is not particularly lavish; but that does not matter, for there are other things that make up for it—novelty of plot, comical dialogue, and fast action. Many laughs are provoked by a young orphan, who matches his toughness with Robinson's henchmen. A romance is worked into the plot; but that too, is treated in a comical vein.

Not particularly suitable for children (Class B).

"The Adventures of Marco Polo" with Gary Cooper, Basil Rathbone & Sigrid Gurie.

(United Artists; New York Release: March 4; time, 104 min.)

Expert performances and a lavish production are the highlights of this adventure comedy. But its entertainment value lies in the comedy more than in the adventure, for, with the exception of the thrilling closing scenes, the story lacks fast action. Because of this, its appeal should be directed more to sophisticated audiences. There is no doubt, however, that it will draw well at the box-office, first because of Gary Cooper's popularity, and, secondly, because of the fame of the character he portrays. The picture is "big" from a production standpoint—that is in sets and mob scenes. The romance is handled in good taste, and with an eye to comedy.

Suitability: Class A.

"Jezebel" with Bette Davis, Henry Fonda & George Brent.

(Warner Bro; New York Release: March 26; time, 103 min.)

Powerful dramatic entertainment. It is unusual in its way, for it makes no concessions to the box-office either in characterizations or development of plot; and it is from its honesty that it derives its power. For instance, the heroine is not painted as a lily; she is shown to be a hot tempered emotionally uncontrolled, a person who resorts to contemptible tricks to get what she wants. Nevertheless, one understands her and even sympathizes with her. In the end, one's heart goes out to her, because of the great sacrifice she makes. It is not what one would call cheerful entertainment, and may not appeal to the rank and file, but it should please those who like good acting.

No part of the action is immoral, but it is too depressing for children, and for many adults. Suitability Class A.

"The Girl of the Golden West" with Jeanette Macdonald and Nelson Eddy.

(MGM: New York Release: March 18; time, 120 min.)

Very good! When First National produced it in 1930 without music, it was just fair entertainment. Although the story has not improved with age, this version is much more entertaining, because of the excellent production values, and of the singing by Jeanette MacDonald and Nelson Eddy. Miss MacDonald is particularly appealing both in voice and appearance, and is largely responsible for the entertainment the picture offers. She acts the part of the western mountain girl with such warmth and understanding, that she makes the character believable. Typical of westerns, it has plentiful shooting and horseback riding. Towards the end one is held in

suspense, this being caused by the fact that Eddy, a notorious bandit, was in danger of being caught by the Sheriff. The outdoor scenes, photographed in Sepia tint, are beautiful. The one large number is a colorful fiesta scene, with large groups of dancers and singers.

Suitable for all. Class A.

"Goodbye Broadway" with Alice Brady and Charles Winninger.

(Universal; New York Release: March 25; time, 69 min.)

Moderately entertaining program fare. Alice Brady and Charles Winninger give good performances, trying hard to put some life into the picture, but there is not much that they can do with the trite material. The action, which is concentrated mostly in a small-town hotel lobby, lacks speed; it is only towards the end that a flurry of excitement is created. And even this is brought about by an obvious and ordinary situation. The romantic interest is mild.

Morally suitable. Class A.

"There's Always A Woman" with Joan Blondell and Melvyn Douglas.

(Columbia; New York Release: April 20; time, 80 min.)

A highly entertaining comedy-murder mystery melodrama, with the comedy outstanding. It is somewhat reminiscent of the "Thin Man" series, for here, too, husband and wife both take an interest in the solving of the case, at the same time continuing their personal bickering. There are many comical angles, brought about by the scatter-brained actions of Joan Blondell (the wife). Hearty laughter should be provoked in the situation where Miss Blondell, snooping around the victim's home, sees what she thinks is a wall safe; hoping to get important information, she turns the knob, trying to open it, when suddenly there is a blare of music, for what she thought was a safe was just a radio. Another comical situation is that in which Miss Blondell, who was withholding information from the District Attorney's office, is put under a third-degree examination. In the end she comes out perfectly calm; she had divulged nothing, and her questioners were exhausted. The murder angle is interesting; and since the murderer's identity is not divulged until the end one's attention is held throughout.

Not suitable for children. Good for adults. Class B.

"The Rat" with Ruth Chatterton, Anton Walbrook & Rene Ray.

(RKO; New York Release: January 21; time, 69 min.)

This British-made melodrama is mediocre in entertainment as far as intelligent audiences are concerned; but it may find favour with those who go in for lurid melodramas. Both the story and background which hark back to the old days of Paris underworld dramas, are sordid. And with the exception of the heroine (Rene Ray) there is not a character for whom one feels sympathy. A few situations are distasteful. One such situation is where the heroine, an innocent young girl is approached by a lecherous millionaire, who attempts to make her surrender to him. Even the big dramatic moment at the end where Ruth Chatterton, a wealthy woman of the world, who had become infatuated with the hero, sacrifices her reputation to save him from the guillotine, fails to make much impression, by reason of the unpleasant nature of her testimony. Nor is the romance developed in an appealing way

Suitable for children or adolescents. Class B.

"Goldwyn Follies" with Adolphe Menjou, Andrea Leeds and Kenny Baker.

(United Artists; New York Release: February 4; time, 121 min.)

An excellent box-office attraction, considering the magnificent technicolor work, the drawing power of the individual players, and the advance publicity the picture has been given. And the Hollywood background may still attract the masses. But it seems a pity that so much care should have been given to everything but the story, which in itself is trite. As a matter of fact there is no story to speak of; it is more or less a grand and glorified vaudeville show, with individual acts that vary between very good and fair. The Ritz Brothers are, as usual, comical and provoke hearty laughter by their antics, despite the material given them. Edgar Bergen and Charlie McCarthy, in their few appearances, are good and should delight all their fans, who have become familiar with them through their broadcasts. The outstanding feature is the dancing by Zorina and by the members of the American Ballet. There is one scene in which they appear against a background of blue and white, which, for sheer beauty, has not been surpassed—it is breathtaking. There are scenes of beauty throughout, as a result of the color photography. The music is good, varying from the operatic (sung by Helen Jepson) to the popular variety.

Class A.

"Radio City Revels" with Jack Oakie, Bob Burns, Milton Berle, Victor Moore & Ann Miller.

(RKO; New York Release: February 11; time, 90 min.)

Fairly good mass entertainment. The lavish production and the list of popular plays are its main attractions, for the material is pretty weak. The action is slow in spots, and the comedy, except, for one situation, is not of the uproarious type. The most comical situation is that in which Jack Oakie and Milton Berle use various methods to put Bob Burns, who was suffering from insomnia, to sleep; in the end they fall asleep from exhaustion. There is plentiful music, good singing by Kenny Baker and Jane Froman and dancing by Ann Miller; the tunes are pleasant if not exceptional. And Miller and Kenny Baker are an acceptable romantic team.

Suitability: Class A.

"The Big Broadcast of 1938" with W. C. Fields, Martha Raye & Dorothy Lamour.

(Paramount; New York Release: March 4; time, 90 min.)

Good in box-office possibilities, but only fair in entertainment value. Despite a lavish production, popular players and good tunes, it is slow-moving and dull in spots. The story is so thin that it falls to pieces. The picture is a hodge-podge of comedy and melody, the individual situations ranging from good to fair. W. C. Fields provokes laughter as usual. The funniest scene is where he plays golf, driving around the course in a peculiar looking motor cycle. Comical also is the situation where he plays pool with a silly Englishman. But with the exceptions of these two scenes he is at a disadvantage, because of poor material. Martha Raye runs through the picture rather aimlessly and is given only one chance to sing and dance. The outstanding feature for class audiences is the singing of one aria by Kirsten Flagstad, the world famous operatic star, and the two songs sung by Tito Guizar. For the rest, Bob Hope, from the stage makes a fairly good impression; Dorothy Lamour, appearing in a rather negative part, sings one song effectively, and the rest do the best they can with the material at hand.

Suitability: Class A.

"Fools For Scandal" with Carole Lombard & Fernand Gravet.

(First National; New York Release: April 16; time, 79 min.

Disappointing! The story is thin, the comedy labored, and the action slow. The picture lacks novelty of plot and dialogue depending on trite situations for its comedy; at no time does the action provoke real hearty laughter. Thus a lavish production and the talents of two capable stars have been wasted. Miss Lombard, usually so adept at comedy parts, can do nothing with this story material; as a matter of fact she has to resort to shouting to cover up the absurdity of some of the situations. The romance is developed in a routine way.

It is doubtful if the children will understand the sex insinuations; therefore, morally suitable for all. Suitability: Class A.

Being produced at WADIA Studios

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Featuring:

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The GOLDWYN
4 Glorious Song Hits
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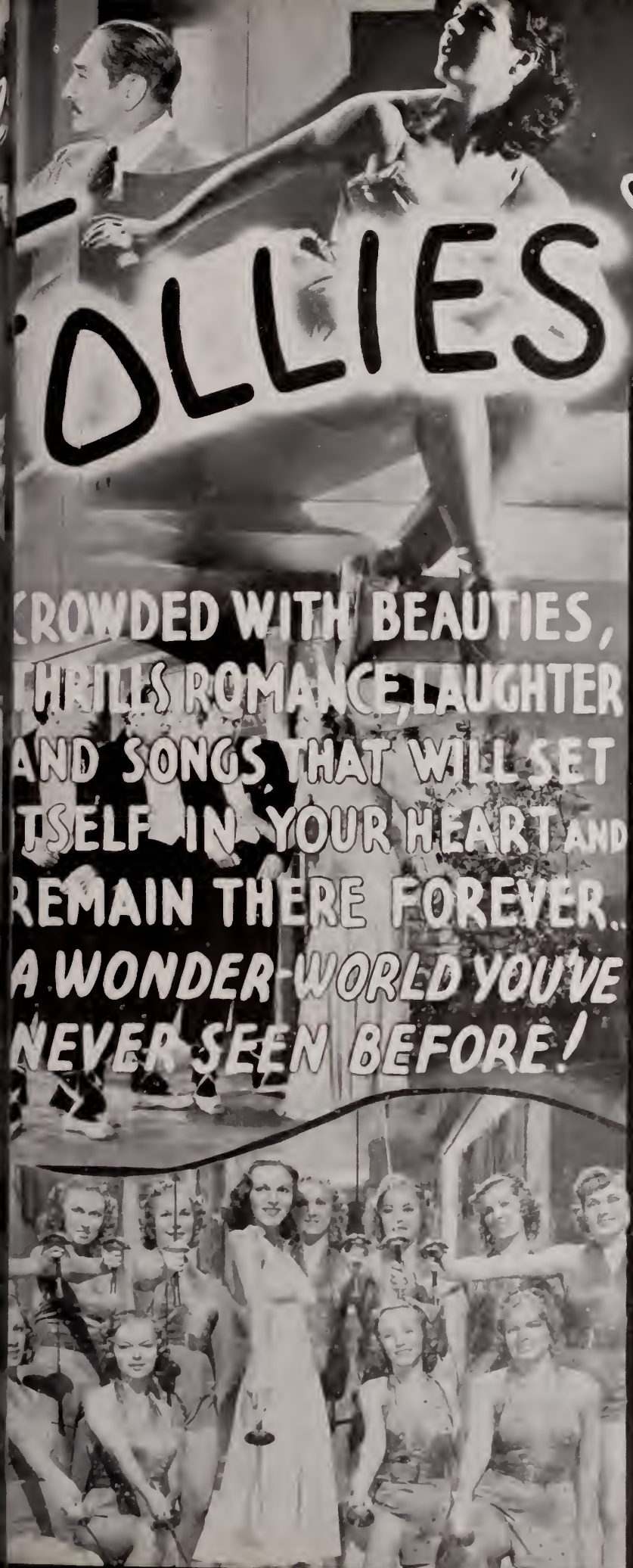
★
"I WAS DOING ALL RIGHT"
★
"I LOVE TO RHYME"
★
"LOVE IS HERE TO STAY"



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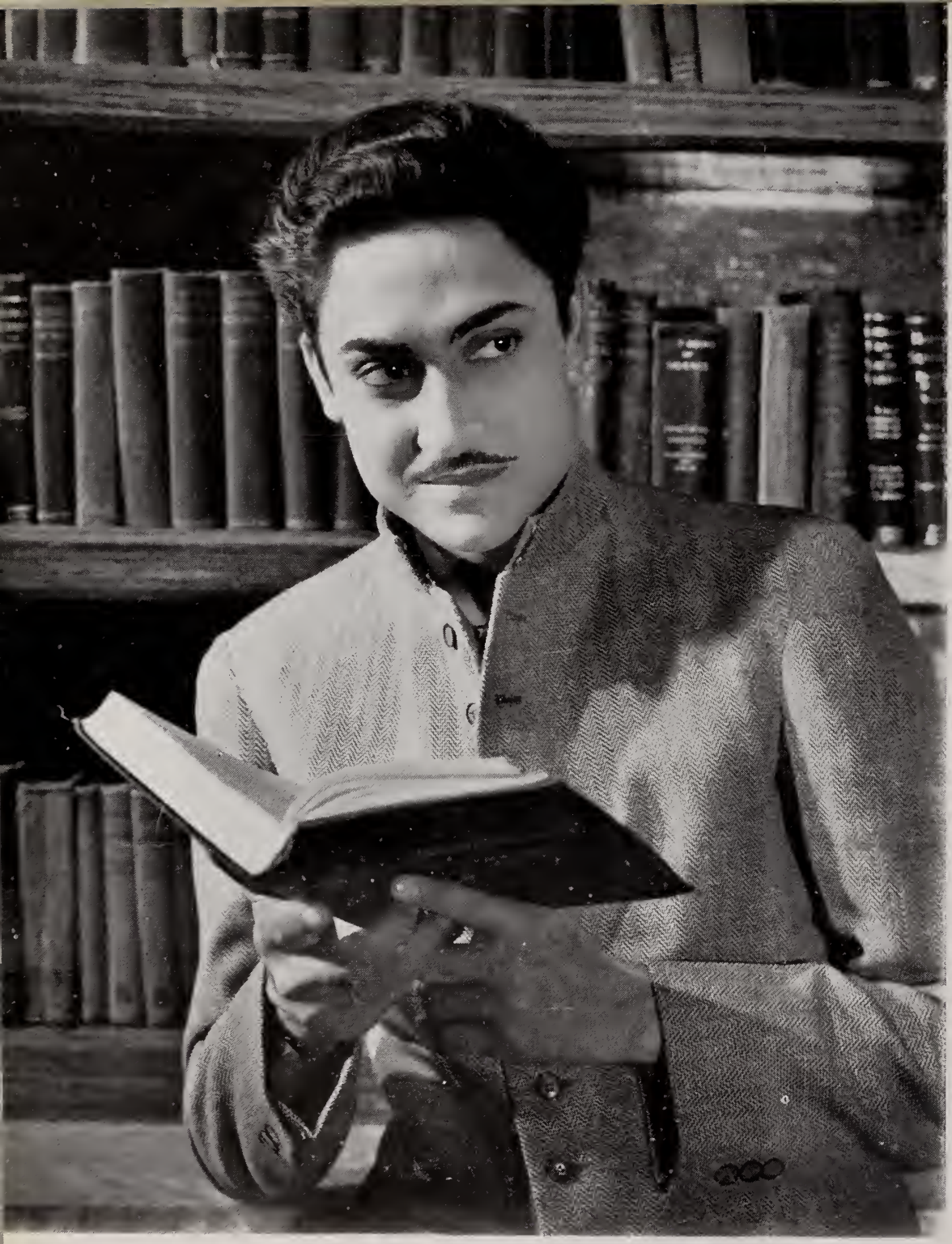
UNITED ARTISTS



ASHOK KUMAR

The popular hero of Bombay Talkies has once again given a good performance in "Nirmala" the latest social hit.

Comfortable and waiting, Prabha with her wistful look gives a good performance in "Gramaphone Singer" a Sagar picture.

MERLE OBERON

Glamour Girl of the Screen !

Merle Oberon, Estelle Merle O'Brien Thompson, was born on Feb. 19, 1911 in Hobart, on the Island of Tasmania, where her parents were visiting the father's maiden aunt. Her father, who died of pneumonia three months before the birth of his daughter, was an English army officer, her mother English on the paternal side and French-Dutch on the other.

Until Merle was seven years old, the mother continued to reside with her sister-in-law, in whose home the girl was born. She then accepted an invitation to stay with Lady Monteith, the child's god-mother, in Bombay, India. The visit prolonged itself into a stay of two years, then Mrs. Thompson went to join a sister and brother in Calcutta.

Estelle Merle O'Brien Thompson had started school in Bombay. In Calcutta where she lived for the next ten years, she was further educated along the austere lines which her army officer-uncle deemed fitting for one of his family. She finished at La Matinere College where she studied French, Hindusthani, and Latin.

She was not quite 17 when her uncle got army leave for a trip to England and took her along. They toured France, Italy and Switzerland in the course of the tour. When it came time for the uncle to return, the girl did not want to go back to India. Many of the people she met, struck with her beauty, had told her she should be an actress.

According to Miss Oberon, ever since early childhood she had wanted to be an actress on the screen. And Hollywood was her goal.

After much persuasion the uncle gave his niece her return ticket to Calcutta together with what in America would be about $100. When the money was expended she was to take the first boat home.

The 17-year-old girl had no idea of the value of money, and it went quickly. She was determined to be an actress. Her first money therefore went for clothes. Then she "cashed in" her steamer ticket for about $80, and set about finding a job. In all her money carried her for about a month. She knew nothing about theatrical agencies and was completely at sea about starting her career.

One day she heard that the H.M.V. film company was holding an audition for players at the Cafe de Paris in London. It was quite a swanky place. Arrived there, she found at least fifty other girls answering the same call. She was not picked. While she was waiting to hear her fate a man, with an air of authority, approached her and asked if she would like to dance at the cafe. Very haughtily, she says, she declined.

"I do hope" said the man, "that you will do me the honor of coming to tea next Thursday. I would like to have you meet some of the girls. Perhaps then you'd change your mind."

Merle Oberon

By the next Thursday Miss Oberon was not only penniless but hungry. She was at the Cafe de Paris for tea. Among the girls working there was Mimi Jordan, now prominent on the screen.

Everyone was so friendly, the future was so uncertain—Miss Oberon accepted a position as hostess. She kept the job three months. Then her mother, frantic at hearing that the child was in London alone, arrived.

With her mother's income the girl was relieved of the necessity of finding for herself. In the course of her work at the cafe, she had met people who enabled her to get work in a film studio. Her first pay cheque was for extra work in "Alf's Button", for British-Gaumont. She was given a line to speak, and got $10 a day

for three weeks. When the picture was released she did not hear herself speak and caught only one glimpse of her figure on the screen. But that confirmed her screen aspirations.

For two years she worked obscurely in films, usually playing bits. One day, while working for Paramount at the British and Dominion studios, she happened to be having lunch at a table close to where Alexander Korda was sitting with his wife. Korda was working on an adjoining stage at the same studio.

Korda's wife pointed out to Miss Oberon and said:

"That is the most striking face I have ever seen."

That afternoon Korda came on to the set where she was working, took her aside and informed her that he was about to start his own producing Company and wanted to give her a screen test. She thought he was just joking, but two months later she received a call to report at the Wembly Studios. She found she had been preceded by about 200 of the most beautiful girls she had ever seen. But out of the lot Korda picked Miss Oberon, Joan Gardner, Diana Napier and Wendy Barrie. All four have since made names for themselves on the English screen.

Korda told Miss Oberon he had already selected the cast for his production, but would use her in the one to follow. Shortly thereafter, however, the girl who was to play the lead was injured in an automobile accident. So Miss Oberon was given the part, which was opposite Roland Young in "Wedding Rehearsal".

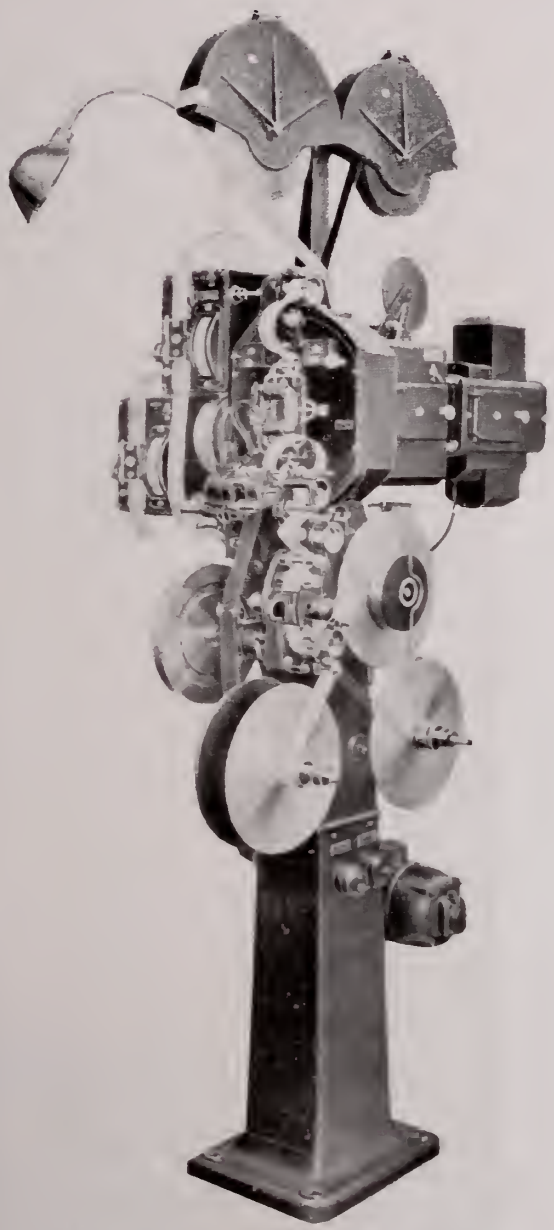
Miss Oberon is 5 feet 2 inches tall and weighs 112 pounds, and is more than just beautiful. She has that air which only the French word "chic" can characterize. Her manner of wearing clothes is French, doubtlessly a heritage from her mother, but with her chestnut hair, hazel-green eyes and tilted nose looks bit Irish.

She is of a nervous temperament and very superstitious, having a fondness for picking up pins and looking at piebald horses, wihch she is sure are signs of good luck.

Merle Oberon's next picture will be "The Divorce of Lady X" a London Films Technicolor production shortly to be released through United Artists, in Bombay.

A scene from "Dharati Mata" a New Theatres picture.

We Have Great Pleasure—



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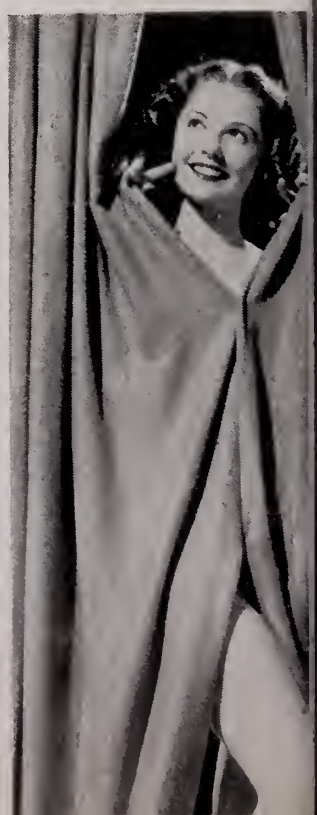
This beautiful star is a versatile artiste. Her dance in "Two Women", an Imperial Picture, will set critics thinking.

Lynne Berkeley an U. A. Starlet in "Goldwyn Follies."



Mr. V. SHANTARAM
Partner & Director, Prabhat Film Company

Director Shantaram's Scathing Criticism Of Middlemen

Condemns Profiteering & Wants 3,000 More Theatres.

"I have no patience or respect for those importers of machinery who have been profiteering at the cost of the Indian Film Industry," said Mr. V. Shantaram, the famous director and partner of the Prabhat Film Co., when our Editor Mr. Baburao Patel interviewed him recently.

"They have been bleeding the 'infant' by inflating the prices of all kinds of machinery and making huge profits for themselves since the advent of the talkies.

"Projectors which were hardly worth five thousand have been sold for fourteen and fifteen thousand rupees.

"This greedy inflation has put back the clock of progress so much that after 25 years of its existence, the Indian film industry can hardly claim a thousand theatres in India.

"Imagine a thousand theatres for a population of 350 millions! That works down to one theatre for every 350,000 people. What a pathetic progress when I think that we ought to have a theatre in every town with a population of 10,000 people.

"So far we have hardly touched the fringe of our huge population. In my opinion, our most successful picture may not have drawn more than five million people to the theatre. And if that is all we can cater for, where is the rest of India?

Need of the Moment!

"During the next three years we must at least have 3000 more theatres, if our film industry is to assume any national importance in culture, education and entertainment.

"The crying need of the hour is a projector with a price and quality within reach of all. A good serviceable projector ought not to cost more than Rs. 3000/- and I am informed that even in the present range of makes available in our market, there are good projectors actually not costing more than this amount, but due to inflation of prices for personal gains these projectors are not brought within the reach of small enterprise. What a pity that the personal gains of a few should baulk the progress of an entire industry.

"All this procedure is wrong and it is just bad business. If our machinery importers thought for a while, they would well imagine the huge business in spares, accessories and replacements in maintaining theatre projectors if we have four to five thousand theatres in India someday.

"And this supplementary trade would always pay better dividends than the principal job of selling machines.

"It is a well known fact that motor dealers make more profits in their repair workshops than by selling cars. Importers of cinema machinery can do the same, if they allow the field to expand and secure nation wide demand.

The Sesame of Progress

"That one word 'demand' is a sesame of progress. It opens wide the gates of progress by inviting healthy competition and spurring enterprise.

"What we must all do to-day is to create more demand for our pictures and we can do that only by exploiting new and virgin fields. We simply must have more cinemas and quickly too if the industry is to live.

"The present tactics of machinery dealers are not praiseworthy apart from the fact that they are suicidal to the industry in general.

"There is no sense in killing the goose that lays the golden eggs. If the industry survives, as an industry of such national importance should, the machinery importers will be perhaps the first ones to clear good profits.

"Big profits got with the present quick methods leave the industry more crippled than otherwise.

"What an irony it is when manufacturers equipped with the latest plants and protected by mass production can put out on the market projectors at a reasonable price, that the middlemen should step in and make more profits than the manufacturers themsel-

ves and in doing so, throttle our progress.

"It is really a good case for a state control of prices.

"To illustrate my argument, I may mention the immense popularity of the Bauer projectors. A reasonable price coupled with reliability and backed by personal service has enabled the importers of this make to sell nearly three hundred machines within a short period of two years.

"To me as a producer, that means just 300 more theatres, and thanks to the man who achieved the result.

"If the same spirit of service which prompted the Bauer agent is shown by other importers, my dream of 3000 more theatres will be accomplished within half the time given.

"Apart from the huge commercial possibilities, I think that this mission has in it a patriotic facet which ought to appeal to every man of clean business.

Bad Operators Ruin Business!

"I mustn't forget to remind the exhibitors of the injustice they do to their patrons and to the producer by the employment of inefficient operators.

"In my several tours on business, I have come across numerous theatres with good machines but bad men behind. However good a machine may be it always requires an efficient operator to get good and correct results. What a heartburning it must be to a producer to see his carefully produced picture running 'jazzily' to the accompaniment of sound which is just bad noise.

"I must frankly admit that we have very few good operators who know their jobs well. A couple of years back, this could have been explained, but now with half-a-dozen training institutes, in Bombay, this state of affairs cannot be excused any longer.

"It is in the interests of the exhibitor to employ a well trained operator. If he does so, his business pays better dividends and his equipment gives him better value.

Need for Licensing!

"Apart from the commercial aspect of this affair, an exhibitor owes it to his patrons to protect their safety by the employment of a trained operator.

"Theatre fires, which have been recently frequent and some of them with tragic results, are due entirely to the negligence of bad operators. I have seen an operator smoking with the film in the projector running and the proprietor of the cinema taking this as an indication of expert knowledge. This is a crime and richly deserves to be punished.

"It is high time that operators should be licensed and should be made to pass an efficiency test.

"It is amusing to think that the Government which is always so keen on examining the electric equipment and in licensing the theatres under several strict conditions should agree to hand over the safety of the people into the inefficient hands of an operator who does not realize his responsibilities.

"Don't you think that our present day popular ministries should do something about this if they want their voters to enjoy entertainment with safety?"

I think so, of course! But they must, if anything is to happen.

A tense situation in "Abhagin" a New Theatres' production. Here, you see Uma in holy terror.

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Both the new duets are as good as, if not better than the previous hits. Here them.

How often have you left the theatre with your favourite song hits still lurking in your memory? They still haunt you. You feel like seeing the picture again. But why not relax your nerves by hearing their records? Remember the finest FILM HITS ARE RECORDED ON H.M.V. And mind, recorded music of all your favourite stars is on H.M.V.

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Have you heard the following song-hits of this blind singer of Bengal?

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SURENDRA & BIBBO

Their Record No. **N3864**—Tumhine mujko prem sikhaya—issued is still in great demand—Surendra has again, but this time with Maya recorded on H. M. V. an equally fine duet from the film "Dynamite". Here it at our nearest dealers

"His Master's Voice"

ROUND THE TOWN

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

"NIRMALA"

Produced by: Bombay Talkies Ltd.

Released at: Roxy Talkies, Bombay.

Date of Release: 15th April 1938.

Bombay Circuit Distributors: Ramniklal Mohanlal.

Cast: Devika Rani, Saroj Borkar, Maya Devi, Ashok Kumar, M. Nazir, Gulbadan, Pithawalla, Mumtaz Ali, Nazeer Bedi, etc.

Screen Play: (By Basudev).

That eternal flame of mother love which lends halo of sanctity to a woman is the theme of this picture. In the latter parts the picture is pathetic and touching. Several scenes before the interval are rather lengthy, but with every appearance of Devika Rani on the screen, disappointment becomes a pleasure. Picture development proclaims the writer as a bit new to his job. Drastic editing especially in the early parts will improve the picture considerably.

Language: Hindi. By J. S. Casshyap). Dialogues are quite good throughout and beautiful at a couple of places. Songs are not very intelligent though the second part of song No. 11 is rather clever.

Music: (By Saraswati Devi). Classic music, usual with this director, provides the picture with a grim background. Tunes of songs Nos. 10 and 11 are good and popular.

Photography: (By Wirsching & Pareenja). Very good and upto the usual standard of Bombay Talkies.

Recording: (By S. B. Vacha). Quite good.

Direction: (By Franz Osten). Barring some scenes of Devika Rani, the director showed lack of imagination peculiar to a foreigner in a subject of this nature. The final sequences were brought on too suddenly. The opportunity of creating a pathetic suspense with Devika as the old beggar in search of her long lost child, was dissipated by the director. Several unnecessary scenes in the early part are there in the picture due to the director. The direction at best is weak and lacks inspiration. The director has failed to give the picture a soul which a subject like this should have, to become thrilling and pathetic.

OUR NEW ADVERTISING MANAGER

MR. CAMER SALEH

We want to meet someone in the film industry who doesn't know this live-wire publicity man. He is with us now.

Performances: Devika Rani was easily the best but somehow she failed to impress me as a mother. Her light scenes were superbly acted. I think something more than mere acting is required to convince people in a mother's role. One must perhaps radiate the divine glow of motherhood. Devika's music was not well chosen this time.

Ashok Kumar showed considerable improvement. Especially the early college scenes fitted him well. The lad is fast improving. M. Nazir and Nazir Bedi gave good portrayals. Saroj Borkar was artificial, though she sang pretty well. Meera has a thrilling voice which could be used with great advantage.

Publicity: Quite good.

Box Office Value: A good picture for Devika fans. There is so much of her in the picture, that one practically gets a full measure. The picture will run well due to Devika Rani.

"MEETHA ZAHAR"

Produced by: Minerva Movietone

Released at: Minerva Talkies, Bombay.

Date of Release: 5th March 1938.

Bombay Circuit Distributors: Evergreen Pictures, Bombay.

Cast: Sohrab Modi, Gajanan Jagirdar, Naseem, Shanta Dutt, Sheela.

Screen Play: (By G. Jagirdar). As a story the picture is interesting and well woven. The name "Meetha Zahar" however, is misguiding. The intention in the title of the picture is not pursued in the screen play. The scenario is sketchy at places and could have improved with a little more care.

Language: (Light Urdu). (By Munshi Abdul Baqi). Quite good. The songs which are composed by Irshad Ahmed are common.

Music: (By B. S. Hoogan). Tunes of songs Nos. 6 and 9 are popular. The rest of the music is quite good.

Photography: (By Y. S. Sarpotdar). Not consistent throughout. Old fashioned shots were in prominence. The laboratory work being bad the photography seemed to have suffered a lot.

Recording: (By M. Eduljee). Ordinary and not enterprising and defective at places. The songs, barring two, are however well recorded.

Direction: (By Sohrab Modi). Mr. Modi has not improved even a wee bit inspite of all the experience he has got so far. The direction of this picture is not at all enterprising and lacks imagination. We think that Mr. Modi will be a better organiser than a director. Direction requires new flights of imagination. Mr. Modi is still travelling in the old rut.

Performances: Gajanan Jagirdar gave the best performances. His work was polished while his diction was superb. Practically he carried the picture on his shoulders. Sohrab Modi was stagy and unconvincing. His mannerism has become boring and tiresome. His jerky movements made the scenes look unnatural. Naseem was an utter failure in expressions and songs. Her attempt to depict pathos was more pathetic than her acting. Naseem is a rank failure as a screen artiste. Her beautiful face seems to be made of wax and is incapable of betraying any emotion or feeling. Shanta Dutt sings well but her acting is affected and artificial. Sheela is really good, both in music and performance. The others were not worth noting.

Publicity: Erratic and illogical. The name "Meetha Zahar" turned out to be a liability instead of being an asset.

Box Office Value: Quite a good picture for a bi-weekly change.

"SEVA SADAN"

Produced by: The Madras United Artists Corporation & The Chandraprabha Cinetone, Madras.

Released at: The Paragon Talkies, Madras.

Date of Release: 2nd May 1938.

Cast: Miss M. S. Subbulakshmi, Mr. F. G. Natesa Iyer, Mrs. Jayalakshmi, Varadachar, Rampyari and others.

Screen Play: This is an adaptation of Pandit Premchand's novel of the same name with slight changes to suit local colour. The picture is too long providing a programme of 3½ hours. This makes the picture boring at several places.

Language: (Tamil). Good and snappy. The comic dialogues are commendable.

Music: Good and attractive enough for every music lover.

Photography: (By Sailen Bose). Not very enterprising and slightly good at some places.

Recording: (By Jyotish Sinha). Quite good.

Direction: (By K. Subramaniam) Barring the extraordinary length of the picture, the sequences are decently directed. The picture needed drastic editing, which could have improved the entertainment value of the same.

Performances: Miss M. S. Subbulakshmi has given beautiful music, though she has sung too many songs. Her acting is also good. Natesa Iyer as Iswara Sarma is really good and gives a bold promise to be a good character actor in future. Rampyari is not convincing. Muthuswamy gives a good performance. The rest are not much.

Box Office Value: Subbulakshmi who happens to be a favourite will prove a great factor in the success of the picture. The comic element in the picture will also be a draw. The picture will pay well in Tamil districts.

BIMLA KUMARI

This attractive starlet from Calcutta is now working in "Baghban" a General Films' picture which will be coming to the screen next month.

ALL THE CARD

GOHAR *IN* ACHHUT

(THE UNTOUCHABLE)

(Hindi - Gujrathi - English)

Supported by:

Rajkumari - Vasanti - Mazhar
Sunita Devi . Trilok Kapoor

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AND AL

MADHURI

★ PRITH

MAZHAR - KALY

W

BA

N THE TABLE

GORAKH - AYA

(Hindi)

STARRING:

Trilok Kapoor - Kalyani
Sarla and others

★

Vishnupant Pagnis & Vasanti

IN

SANT TULSIDAS

(Marathi & Hindi)

IMPS

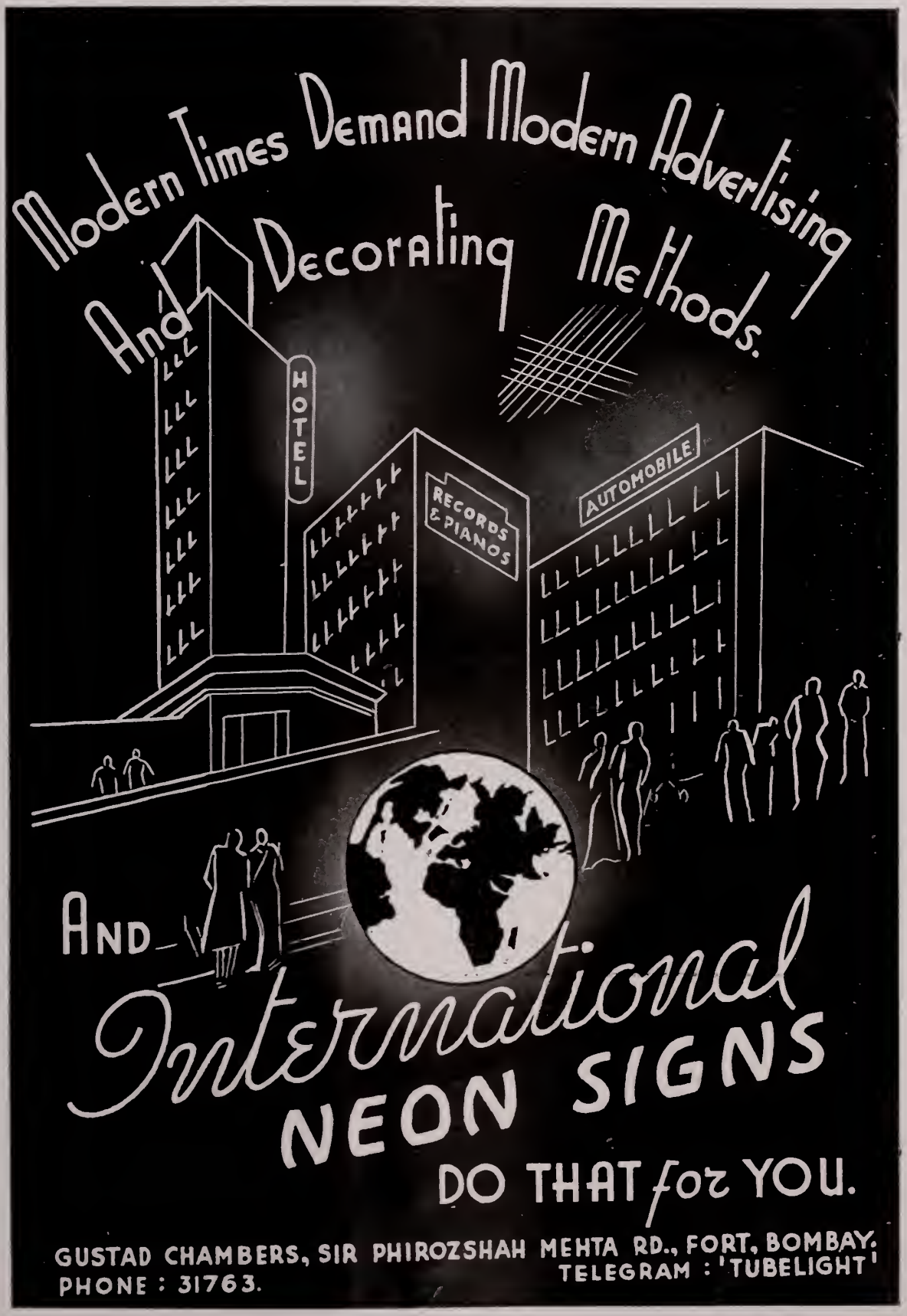
ORIA

RA ★

ATOON

RAJKUMARI

In "Gorakh Aya", Ranjit's spectacular picture this talented girl has given the best performance of her career. The picture is coming to the screen very shortly.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Death deprived her of her offsprings.

But Hope filled her heart with strength.

Forsaking all luxury and happiness ;

Deserting him whom she loved more than life

She courted poverty and suffering

AND SHE CONQUERED
SHE DEFEATED FATE

SEE THIS GREAT ROMANCE OF MOTHERLY LOVE

IN **BOMBAY TALKIES'** GREAT SCREEN PLAY

NIRMALA

STARRING

DEVIKARANI and ASHOK KUMAR

WITH

● Saroj Borker, Maya Devi, Kamtaprasad, Mira, Mumtazalli, Pithawala, Bedi, Pratima, M. Nazir.

DRAWING CROWDED HOUSES AT

ROXY

THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies:—The Editor.

From: Esmail Ebrahim (Calcutta).

I want to be an actor. What should be the qualifications of one? .Is there any school in India, where the art of acting is taught?

I admire your intention. A good actor is so rare in our film industry. It is unfortunate that there is no school in India to teach acting. Besides acting cannot be so much taught as mechanics. A good actor is always born. For the screen an actor should have well cut features or a personality which distinguishes him from the average man in the street. A good actor is intelligent and a master of emotions. The actors we have at present are more or less types. They have never given versatile performances and they are either good or bad in their own types. In India, singing is an extra quailfication.

From: B. S. R. (Vizagapatam).

What languages can the following actresses speak and understand easily: (1) Devika Rani, (2) Shanta Apte, (3) Prabha, (4) Padmadevi?

When it is a question of understanding, girls understand matters of self-interest in any language on earth. But in speaking the girls score as follows: (1) English, Hindi, Bengali and German. (2) Marathi and Hindi, (3) Hindi and Urdu, (4) Bengali, Hindi, Marathi and Urdu.

From: Harbhajan Singh (Nagpur).

I have completed my education and I am on the threshold of a career. I feel inclined towards the cinema industry and think of becoming a producer, director or an artiste.. Can you tell me where I can get an all-round training?. Can you also tell me what are the qualifications necessary for a man before entering this industry? I am a regular reader of your esteemed magazine "filmindia."

If you are reading "filmindia" your training has already begun. Persevere in this direction, as thereby, you will understand several unexplainable things in the industry. The primary qualifications are: a good education, tact and commonsense. If you have these in a fair measure, you are justified in thinking of films as a career. For an actor, in a previous reply, I have described the essentials. A director, I mean a good one, is not found every day. India has only four good directors and their job is exclusive. To become a producer you must have money of your own, or you must be in a position to influence finance.

The best post to begin is that of an assistant under a good director. With your eyes and ears open, you can become a director in time to come. And from the director to the producer is just a kangaroo jump.

From: R. C. Nigam (Cawnpore).

There is a great change in the voice of Shanta Apte in "The Unexpected". Has she undergone a tonsil operation?

Voices change as the girls change. Some girls become sweeter in looks but hoarse in the throat with the addition of years. Shanta is an exception. She has become sweeter both ways and that is why she is a top-liner today. I am not a medical student and I don't know anything about the operation you suspect. But if such operations could do the trick, then some other girls would have got themselves cut into pieces to get Shanta's musical notes.

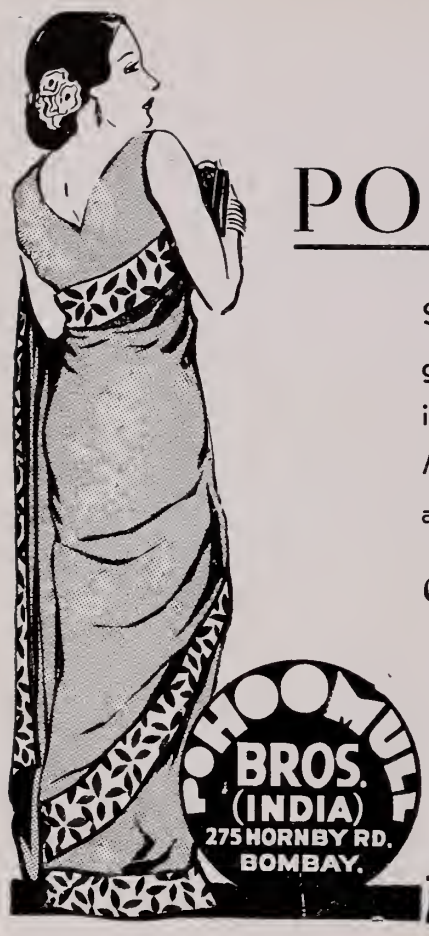
From: Om Prakash Sharda (Ludhiana).

Why do the producers allow their 'stars' to go to others?

"Stars" in the filmdom are as volatile as some of the stars in the heavens. When the film 'stars' become too affectionate and warm, the producers look after their own health by 'obliging' their contemporaries. But there are others like Proprietor Chimanlal of Sagar, who stand the heat longer and feel themselves under 'treatment 'and even start 'dieting' with the lower staff to feed the 'stars'.

How are cartoons made?

A large number of graduated drawings with progressive action are prepared by the cartoon artists and then they are exposed one after another on single frames. Shooting these pictures in small bits creates the illusion of continuous action when projected on the screen.



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From: T. R. Khajuni (Jammu Tawi).

What service has the Indian film industry rendered towards the development of the vernaculars?

Even people from the South have started talking Hindi.

How is it that film companies in Punjab fail with the first production? Sometimes even before that!

They begin at the wrong end. Being an affectionate people, the Punjabis believe in acting the 'heroes' themselves and when a producer takes up this job, the 'heroines' run away with all the money they can get leaving nothing behind to complete the picture. I do not think that any concern can go on well in the Punjab as long as people manage things with their heart leaving the head severely alone.

Which Company has shot the Haripura Congress?

The Wadia Movietone of Bombay.

From S. M. Ahmed Shola (Lucknow).

Who is the better director: A. R. Kardar or Nitin Bose?

Nitin Bose.

People say that Jamuna is the wife of Mr. Barua?

As long as Barua doesn't say so, don't believe any one.

Sitara in "Baghban", a General Films' production

Why did Rajkumari leave New Theatres and join Ranjit?

To cash her reputation as a good artiste and earn more money.

Which do you consider to be the good picture from "Baghi Sepahi" directed by Kardar and "Watan" directed by Mehboob?

In my opinion, both are bad pictures. But between the two, "Baghi Sepahi" is less so.

Is it true that Ashraft Khan is working in the Film City?

Absolutely! As a 'Sadhu' in Kardar's "Baghban".

From: Roshan Lal Sabir (Jamshedpur).

Is there any chance for an actor on the screen who has talents but measures only 5 feet 3 inches?

Midgets on the screen always excite laughter and this quality is a box office asset. On the screen there is place for every inch and all the inches and your 63 inches are quite welcome if you really have talent.

From: N. S. Anandam (Cocanada).

When will you print the tri-colour picture of Leela Desai?

When she will come down to Bombay on a dancing tour.

From: Sita P. Malkani (Hyderabad).

Don't you think that if New Theatres, Prabhat, Sagar and Bombay Talkies exchange their artistes and technicians and produce 'coalition' pictures, all would be benefitted?

Yes, of course. But that is an impossible dream.

From: Kutumba S. Tadimeti (Kurnool).

What was your profession before you became the Editor of "filmindia"?

Shorthand typist, commecrial traveller, salesman, business manager, chemist, motor maniac, film writer, film director, journalist; these were the professions that did not pay. The happiest job, by way of recreation, has been "loafing." The last job paid good dividends in experience.

From: V. E. R. Chandran (Madura).

How is that Shantaram never introduces the 'love' element in his pictures (the hug and the kiss variety) especially when Shanta Apte acts? .Is it because it is inconsistent with Indian traditions or is Shantaram in love with her?

Love expresses itself in more subtle ways than in a "hug" and a "kiss". Shantaram is a polished artist and doesn't believe in the crude variety. The old Persian poets loved through poems with a thousand miles between the lovers and

Vera Zorina the new Goldwyn Star in "Goldwyn Follies" released by United Artists.

Ratnaprabha, that melodious singer will be once again seen in "Gopichand" a Saraswati Cinetone picture.

Some 'cuties in a shot from "Goldwyn Follies" an United Artists release.

even with that distance passions burnt as incense at the altar of love. Shantaram doesn't love Shanta in the way you suggest but that doesn't mean that Shanta is unloved by anyone.

It doesn't need arms to encircle a heart, love in itself is a flame that will lend a halo to any heart. Shantaram is not a stage lover, he is an oriental artist and does not need the crude methods of the West to estabilsh the divine relation between man and woman.

From: A. Balaji Rao (Kundukur.)

I think that Kokila is now at the right age to receive admirers. Will you please introduce me to her?

You talk like her father. Any way, I am afraid it is too late now, as Kokila has been giving a good run to a number of admirers for the last three years. . If you care to come down to Bombay, I shall of course oblige you by an introduction with her, though I am not much good at this job.

From: K. S. Prakash (Cocanada).

Is Avadoot, Shantaram's own brother?

Yes! Don't you think that as an expert cameraman, Avadoot makes a splendid brother to a great director?

I find photos of Padma Devi more often in your issues. Is she your favourite star?

Yes! Have you any objection?

From: A. Curls (Bangalore).

Shanta Apte is becoming more and more beautiful day by day. What is it due to?

Her youth and Shantaram's care in shooting.

Keshavrao Date is a better character actor than Baburao Pendharkar. If not, why not?

Just because he is not.

Is Shobhana Devi married and to whom?

Yes, to one Mr. Samarth.

From: Shewa L. Nawani (Karachi).

I have read in some local film magazines that New Theatres is going to be closed.

These magazines are lying when they say so. New Theatres is of course closed to them.

Where is Mr. C. N. Lalla of Golden Eagle Movietone now-a-days?

That is what I would like to know in addition to several others in Bombay. Lalla has left behind very affectionate memories.

Who is the best actor from Kumar, Najmul Hussein, Ashok Kumar, Moti and Surendra?

Motilal is of course the best, but in a costume picture Kumar threatens to wrest the laurels from the best. The others have yet to know what acting means.

Why do the Indian stars become 'fat' day by day?

Because they get less work and more pay.

From: Shri Ram Azad (Aligarh).

Why are cinema actresses called "stars". Are they related to the moon in the heavens?

No, but they have relations with the moonstruck producers.

From: Lily B. Gidwani (Hyderabad).

Where is Kumar of "Puran Bhakt" fame?

He is working at Sagar Film Co., and very recently he gave a good performance in "Watan".

Is Madhuri a proud girl, as in every picture she slaps the hero?

When the hero gives the 'Cheek,' why shouldn't she?

From: Jamna N. Mirchandani (Hyderabad).

Why is Surendra always sad and why is he always given sad parts?

He can't help his face. Can he? There is so much pathos in Surendra's face that his pro-

Miss M. R. Santhanalakshmi whose performance in "Ambikapathy" got her many new fans.

Miss USHA

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Miss LEELA

ducers cannot help but find sad parts to frame his 'castor oil' face. Personally, I feel like weeping whenever I see his face.

From: M. L. Mudaliar (Negapatam).

I understand that there is a Hindi version of "Seva Sadan." Will you give me some particulars about the picture?

"Seva Sadan" was produced by Mahalaxmi Cinetone in Hindi under the direction of Nanubhoy Vakil. Zubeda worked as the heroine.

Is there any harm if you publish engagements, marriages and 'prospects' of our film stars? ... ..

No harm to the patries affected, but I will be a ruined man if all the proposals and 'misfires' are faithfully printed as the news will be long and big enough to fill up ten volumes every month.

From: A. Halim (Rangoon).

Who is responsible for such awful songs given by Maya Bannerjee in Watan? In "Eternal Music" her music was much better, especially with Surendra?

In India, for everything good or bad in the picture, the director is responsible. Mehboob who directed "Watan" could have improved the music with a little more care. Maya was merely a victim and cannot be blamed.

Who is Sitara?

Only a woman!

From: Rajiva Lochan Varma (Benares).

What became of Hadi once of Imperial Film Company?

Just faded out.

What is the matter with Shakti Cinetone of Bombay?

Just closed.

From: V. Krishnamurthy (Thachakadoo).

I am of the opinion that film stars destroy the illusion of romance which they enjoy by making an appearance on the stage for singing or dancing.

You are absolutely right. But those stars who do so are not in the industry for art, but for money. They are anxious to make as much money as possible from all sources by exploiting their popularity which they have earned in the pictures. Those screen girls and boys who go out dancing and singing in theatres not only usurp the vocation of others, but also shed a lot of their own glamour. Screen artistes live on glamour and if this glamour is dissipated by constant appearances in the public it will neither pay the star nor the producer. Producers who allow their stars to stage such private shows are bad businessmen, while the artistes themselves are just fools who expose those defects which the camera had covered.

In "Prithvi Putra" Ranjit's gorgeous item for 1938, E. Billimoria and Mazhar give great character portrayals.

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WATCH THE DATE

From: Ramlal (Rajpipla).

Who is the best looking actor in India?

Kumar.

I want to go to Hollywood to be an actor. I am good-looking and can afford to go to Hollywood. Do you think I have any chance?

Absoultely none! But my opinion should not stop you from going to Hollywood, as you can afford it. If Greta Garbo takes a fancy for you, then you might end by being an 'extra' in one of the studios.

From: C. Ranganathrao (Nellore).

Why do Indian Pictures fail?

Because they are badly produced.

Who is the best actor from the following: Chandramohan, Ishwarlal, Sayani Atish, Yakub and Gulam Mahomed?

Keeping recent performances in view Ishwarlal is easily the best. Chandramohan is a close second.

From: K. P. Budhay (Nagpur).

The film industry in India, in my opinion, is exclusively of a commercial type and the art which supplies the motive force is made to appear like rocks of quicksands, to be shunned. At this rate I don't think much of the future of the industry. What do you think?

Picture making is in itself a commercialised art. But commerce and art should be well-balanced to serve entertainment to the people. But the present day producers are putting so much of 'commerce' into their pictures at the expense of 'art' that pictures are no longer any good commercial propositions. It will be better 'commerce' if art is made an argument of success in our pictures. There are several reasons for this state of affairs, and the principal one is that most of our producers, as they are today, hardly have even a nodding acquaintance with art.

From: V. R. Shyam Sunder (Sivakodu).

Is it true that Auzurie has left the shores of India on a continental dance tour?

She has been threatening to do so for long, but that may be to bring her erring friends round. She is still in India, now touring the South.

Has Rajkumari left New Theatres?

Yes, left behind.

As an untouchable in "Achhoot" Gohar is incomparable. Her perfo rmance will convert critics into fans.

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From: C. Rajagopala Rao (Tekkali).

The people of Calcutta are under an impression that Bengali Talkies are far superior "in every respect" to the Hindi Talkies produced in Bombay.

As the Bengali is a mother-tongue to them it must be so, though I can't agree with that "in every respect". But Hindi pictures coming from New Theatres are certainly better pictures than many Bombay pictures, barring of course some of those produced by Prabhat. We must give the devils their due.

The Malayali ladies are comparatively more enlightened and beautiful than the ladies of other provinces. But they do not seem to take any interest in the film industry.

Wait till I meet one!

Is there any calendar with photographs of all film stars?. I want one.

It is no use having one as there will be no dates left for you.

Shantaram appears to be the greatest director of India?

Yes, just appears to be. At present he is one of the greatest.

Why don't they produce the lives and teachings of religious preachers like Ramanuja, Buddha, Vivekanand?

Because there is no glamour about their lives. And crowds would not be interested in these ascetic portrayals.

From: A. S. Gill (Ludhiana).

How does Mr. Himansru Rai feel when his wife, Devika Rani expresses her feelings of love to Ashok Kumar in films?

If she is doing her work with sincerity and realism that is demanded in films, then at the most Rai must be feeling like being in Ashok Kumar's place at the moment. But it is all acting, sonny.

From: S. C. Misra (Cawnpore).

Who is the best actor in India?

Mr. Baburao Pendharkar of Huns Pictures.

Besides "filmindia" which is the best cinema magazine in India?

None!

From: N. T. Reddiar (Trivandrum).

I want to learn film photography. Is there any school where it is taught?

There is no school for this training. But you may write to some of the leading studios who might train you up as an unpaid apprentice. Personally, I can't guarantee any entrance to any studio, as the producers are queer boys who do not like to teach others.

A Great Actor Gets
A Greater Director

CHANDRAMOHAN

IN

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Written by :— V. S. KHANDEKAR

Cameraman :— P. S. NAIK

JWALA

Saigal and Nawab in "Dharati Mata" a New Theatres' picture.

Andrea Leeds an U. A. Starlet in "Goldwyn Follies".

Come, pat the 'child', for, what is a man but a poor child with a woman. Padmadevi and Shah Guznavi in "Two Women" an Imperial picture.

Howlers of the Month

"Paracha Kavla", the new book in Marathi by Principal Atre (writer of "Dharmaveer" & "Premveer") is dedicated to Baburao Pendharkar. After going through the book, one is compelled to admire Atre's sincerity of purpose in dedicating the correct book to his old comrade in 'arms'. A better book could not have been found for an old campaigner covered with 'wounds'?

* * *

By the way, Atre's book is about wine and women and written perhaps with a woman in the lap and enough wine in the head. It is a pity that Atre has not yet learnt much of his own language to give vulgarity a semblance of dignity. The book has therefore become a skit for a colony of amateur nudists.

* * *

In appreciation of Atre's "good" turn, Baburao Pendharkar will now ask him to write the next story for Huns and leaving aside "Amrit", written by Khandekar, the new Atre script will go into production very soon.

* * *

Another split is rumoured in Ratan's camp. They say that Khan, the man who acted the hero in "Usne Kya Socha", will direct the next Ratan Bai picture while Hafisji will stick on to Imperial as a dialogue expert and director. Khan is likely to take a social subject with an entirely new theme and they say that Khan is secretly taking rehearsals, daily at Ratan Bai's place, of the important incidents in the story. The dialogues are reported to have been written by Hafisji. Let us wish Khan all luck.

* * *

Hafisji is very often seen at the Film City nowadays. Is he helping Director Atorthy to get along?

* * *

Dialogue writer Mantoo—the man who wrote the police chowky scene in "Kisan Kanya" is reported to have had a similar experience very recently. Poor chap! But didn't some one tell me the other day that Mantoo was recently married! Oh yes! the poor girl!

Miss Brahadambal who gave a brilliant performance in "Bala Yogini".

* * *

"Playing the 'hero' in a picture seems to make people romantic and daring", says Ashak Hussein the dancing hero of the Imperial. No objection in being so as long as one doesn't go to strange pastures.

* * *

Old Chowdhary is still at the Saroj Studio though Rose has left. And both of them are not seen together nowadays, in the Packard. Instead, Mehboob seems to have taken Chowdhary's place. Didn't I once tell you that Mehboob was an understudy to Chowdhary and is there anything strange in Mehboob acting like the 'old man'?

* * *

In Sulochana's new picture "Prem Jyoti", there are plenty of hospital scenes. Are they intended to commemorate her marriage with Dr. Weingarten, the German surgeon? With the doctor having personal interest in the heroine of the picture, the hospital shots should be very vivid.

* * *

Years back when Lala Alopi came down to Bombay with a trim moustache to bargain for "Sati Anusuya", he was taken for a 'gilded goat' as they call tin-gods in the film industry. To-day he is so much involved in the film industry, that even the coolies in the Imperial studio look up to him for payment. No man walks in with as much consciousness of self importance as the old Lala does when entering Saroj and Imperial. Buck up Lalajji, these Bombay fellows must know how near Delhi is.

* * *

In "Afsana" Nanubhai Desai of Saroj is going to tell us his story of life. He shouldn't forget his numerous financiers to make the tale realistic. Friend Alopi will

also have a scene to himself if Zebunnissa doesn't butt in at the wrong time.

* * *

Every one knows that the Fazalbhoy Brothers brought Kardar to Bombay paying a prohibitive salary of Rs. 1500/- a month. What people want to know is, who brought the others: Bimla Kumari, Nazir, Lala Yakoob, Mirza Musharaf, Mushtaq Hussein and the two assistant troopers. A complete Muslim League with the proprietors coming from Mr. Jinnah's community.

* * *

"Sohrab Mody has once again started shooting with Naseem", says a weekly paper. That is rather quick, the girl should have been rested a bit after "Meetha Zahar". Well, Sohrab knows best that is good for her.

"Friend Baburao Patel has more than once found some fault with Moti's face", writes Kriparam of "Movies" in praise of Motilal. You are blind Kriparam. By the way, did you discover this at the last show?

* * *

It seems that even a street singer may someday get a chance of becoming a director in the General Films, the way we hear Munshi Ajij talking of becoming one.

* * *

Equipped with the dialogues of "Duniya-na-mane" (but some say that Mr. Shantaram wrote most of them) Munshi Ajij seems to be making capital of the weak moment in which Shantaram entrusted the work to him. To begin with, he talks of taking a Tagore story with dialogues from Iqbal. Iqbal probably knowing of Ajij's intentions chose to die and as Ajij says "badly let him down". Let us pray that Tagore doesn't follow his example. Otherwise Munshi Ajij will straightway become an 'orphan'.

* * *

Many new things are going on, since the Fazalbhoy's departed on production and one more in Munshi Ajij becoming a director should not surprise anyone.

* * *

By the way, where was Ajij all these years. They say that he was waiting for his hair to become grey, before he stepped out into the world with his wares.

* * *

Fazalbhoy's will need plenty of luck to come out of the future with their usual victorious smile. We wish it, as friends.

In "Rickshawalla" a Ranjit picture, Wahidan seems to tell some home truths to Wasti. The picture will be on the screen at Bombay very shortly.

Devika Rani and Maya in "Nirmala", a Bombay Talkies picture.

Doesn't she look like a cafe-girl from Baghdad? She is Surraiya the Arab dancer gracing the screen in Imperial pictures.

Uma and Devbala in an interesting situation from "Abhagin" a New Theatres picture coming to Bombay very shortly.

BIMLA KUMARI

THE GREATEST ACTRESS ON THE INDIAN SCREEN

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BAGHBAN

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Director : **A. R. KARDAR**

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R. WASTI, LALLA YAKOOB, K. N. SINGH, AUNDHKER, AMINA, SHYAMA, BALABAI AND OTHERS

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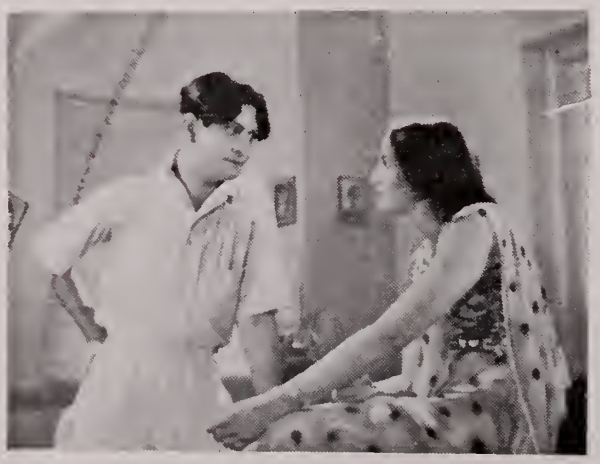

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ESE GENERAL FILMS' PICTURES

The Indian and British Film Industries

A COMPARISON

(BY A. BHASKER RAO.)

An Anglo-Indian motion picture monthly magazine, whose sole excuse for subsistence is to shamelessly boost rotten British pictures, has, in its latest issue, graciously been pleased to offer 'a word to Indian Producers,' in as much dignified a tone as Anglo-India can be capable of borrowing. It points out the lack of continuity and detail in Indian pictures, the poor quality of stories and other shortcomings. Instead of preaching to Indian producers, if only Anglo-India had turned towards its own 'home' and pointed out these and many other defects to British producers, it might at least have had the satisfaction of having attempted to save the 'home' industry from ruin.

In this connection, it would be interesting and also enlightening to compare the Indian and British film industries, taking into consideration the various elements peculiar to each.

The development of the Indian Cinema provides a romance worthy of a film subject for an imaginative director. Perhaps no other industry has had to face such hardships and public antipathy as the motion picture industry. The first and foremost requirement — finance — has always been poor, since almost all the enterprises have been sponsored privately; hence producers had to work (especially in the beginning) with poor equipment. Moreover, technical knowledge in the various branches was self-taught, technicians learning by the trial and error method. Despite these and many other obstacles, the producers, through perseverance and hard work, tided over many a crisis until to-day the industry, having steadily developed, is one of the major industries with a national importance. Though the press has not been of any active service to the industry (it is too commercial to offer independent service, and even an art-critic can be bought for a dinner), it has at least not pampered it—as in the case of the British film industry—which in itself is a help. The public too has begun to take an increasing and intelligent interest in films and often offers constructive suggestions to the producers.

Mr. A. Bhasker Rao

As a result of all this, the quality of the pictures has remarkably improved. Every story, whether social, historical or mythological, has a problem, a motive, a purpose; and directors have developed a method of presentation specially suited to our life and culture. In fact they have given a soul to Indian pictures. Technically, some of the indigenous productions stand favourably in comparison with American pictures, and the average Indian pictures is infinitely better than the average British picture. It is only a matter of equipment, for, in some cases where this is lacking, talent and effort can easily be perceived. But the fundamental reason why Indian pictures have steadily improved, is that almost all directors possess—and some have developed—that most essential requirement — picture sense; otherwise our pictures would have degenerated into either stagy productions or cheap imitations of American style and presentation. Altogether the future of the Indian film industry is bright and rosy.

British Film Industry

Turning to the British film industry, it is highly pleasing to note that it has met with an exceptionally well-deserved fate: the industry has collapsed. This is quite natural, as a hollow industry, propped up by artificial publicity, was bound to crash; and in a large measure this is due to the British Press (not to mention the bastard press in India) for glorifying and boosting the home product, out of a false sense of patriotism. But the main reason, however, is due to a woeful lack of imagination—the soul of cine-art—of the British, a nation of shopkeepers. Absence of

system in production, a lamentable mismanagement all-round, extravagant expenditure, have all contributed to the downfall of the industry.

From the very beginning, British pictures have been poor imitations of American pictures, and have never been popular with the British public. That is why the quota system was introduced, whereby a certain percentage of pictures exhibited in Britain had to be British. This is an eloquent comment on the quality of the product. Since the advent of the talkies, the British director has found his work simplified. He bodily transports stage successes to the screen, for the camera has only a photographic, and not a cinematic use for him. He has no idea of universal appeal in his pictures.

Crude and Devoid of Soul

The financial backing to the British industry has always been unlimited. Just before the crash, several banks had advanced huge sums of money to the producers (only to lose practically all of it.) The technical equipment of the sudios has been of the highest quality. In fact, the British producer has had the benefit of everything—finance, equipment, a protective measure. And yet the average "All British" picture is so crude in content and so devoid of soul that it is unfit for public exhibition. It can entertain only drunken, homesick Englishmen overseas.

Paul Rotha, an English critic, in his excellent book "The Film Till Now" says, while speaking of British films, "British studios are filled with persons of moderate intelligence who are afraid of any new process in case their feeble mentality is not sufficiently clever to grasp its significance. The very few mediocre pictures coming out of British studios are anything but British, for most of the stars, directors and technical staff are either American, German or French.

To those who bluster that London will soon become a Super Hollywood, the following facts and figures about the British film industry, from the "News of the World" England, might be of interest:

"The industry normally employs 10,000 people.... Of these 10,000, at least 8,000 skilled technicians, cameramen, carpenters, small part players and 'extras' are now out of work.

There are 30 British studios, most of which are standing idle, maintained by skeleton staffs, or in some cases deserted.

There are 80 stages....., but less than a dozen are at present being used.

Association of Cine Technicians: "Of our 750 members engaged in the studios, at least 600 are out of work."

Had not Anglo-India better do something in the matter?

Surendra and Bibbo that singing pair gives some marvellous music in "Gramaphone Singer" a Sagar picture directed by Mr. Virendra Desai.

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MINERVA TALKIES, Lamington Road, BOMBAY

STUDIO CLOSE-UPS

The notes given under this section are not necessarily our views though the language is ours. Studio close-ups are prepared from the reports received from the Studios to which are added the whispers in the Studio corners. These reports, are therefore, expectations entertained by the producers and the people working in the Studios, and need not be the source of guidance for bookings.

BOMBAY

Ranjit Movietone:

The new studio of Ranjit is afire with new activity. Everywhere we see beautiful and gorgeous settings in which imposing figures like Trilok Kapoor and Mazhar Khan move about with a grace and grandeur that tell us what Ranjit is going to give us in the near future. The last shots of "Gorakh Aya" under the excellent direction of Mr. Chaturbhuj Doshi have been taken and the picture has gone into the editing room. The personal supervision of Mr. Chandulal Shah is bound to make this picture a huge success for Ranjit who will open a new chapter of quality pictures for 1938 with "Gorakh Aya".

Another one which is fast nearing completion is "Prithvi Putra" with Madhuri and E. Billimoria in the cast. But all this grandeur is nothing compared to the vivid realism that is portrayed in "Achhut", the story of our untouchable people. It is a tale which is at-once pathetic and beautiful. Being rare in conception and treatment it is likely to give the highest profits possible to the Ranjit Movietone. With Miss Gohar in the emotional title role, the picture is ably supported by other artistes like Rajkumari and Mazhar. And there is Prabhat's Vasantee in it too.

The shooting of "Achhut" will start immediately Miss Gohar returns from her change at Mahabaleshwar. Another one that will go into production by the time this is in print is "Saint Tulsidas", starring Vishnupant Pagnis and Vasantee both of Prabhat. All these gigantic preparations foretell that Ranjit will once again be at the top in 1939. We hope they achieve the goal.

Sagar Movietone:

"Dynamite" will be on the screen by the time this issue is in your hands. At the studio "Gramaphone Singer" is being given the final touches by Director Virendra Desai. "Postman" which is being shot by the new Director has reached half way, while Mehboob is well on way with his new picture which he expects to complete by the end of June.

Harindranath Chattopaadhyaya's unit has not yet got going, though it was expected to start shooting last month. However, it will start work in June seriously.

Imperial Film Co.:

All the pictures under production namely, "Mother India", "Actress" and "Why" have been completed and the entire staff has been served with notices with an idea of re-organising the concern on new lines.

Director Aspi Irani is shooting "Flying Queen". It is reported that the services of Padmadevi are being retained by the studio for their next colour picture which will be given in the hands of a more capable director than those found in the staff at present.

Bombay Talkies:

"Nirmala" is drawing very well at the Roxy. Inspite of the untortunate riots the picture proved popular and is likely to run for a number of weeks in Bombay. The plans for the next picture are still in the making and we will let you know what they decide in the next issue.

Wadia Movietone:

"Rangilla Mazdoor" is waiting for "Lutaru Lalna" to leave the Lamington Talkies. At the studio there are two more 'quickies' being shot regularly.

Saroj Movietone:

"Prem Samadhi" and "Afsana" are still in the making, and goodness knows when they will be finished.

Minerva Movietone:

"Jailor" a social story with powerful dramatic situations has progressed very well within the last month. With Leila Chitnis and Sheela in the cast, the picture is expected to be a good draw.

General Films:

Regular shooting of "Baghban" and "Pati Patni" is going on alternate days at the Film City. With Kardar and Atorthy trying

to give their best, these pictures are expected to be very successful from the producers' point of view.

Director Mohan Singh has half completed "Industrial India" and expects to censor the picture by the end of July. The directors of the Company will probably enter into arrangements with outside units to produce pictures on co-operative basis. The names of Durgabai Khote and Mubarak are mentioned as probable entrants for this scheme.

Ruby Mayer's Productions:

"Prem Jyoti" is now in the editing room and ought to be on the screen sometime in the month of June.

Nataraj Films:

Inspite of the riots "Soungadi" ran through the curfew period at the Majestic Cinema taking the good vote of the intelligentsia from the society. Future arrangements point to a tie up with General Films and we won't be surprised to see General Films presenting a Nataraj production.

POONA

Prabhat Film Co.:

"Tukaram" is still running in the city. Isn't that enough? And so is "Duniya-Na-Mane". That should be more than enough. To cap it all "Gopalkrishna" has been released at the Central Talkies to huge crowds. It is difficult to forecast the extent of Prabhat success. But "Gopalkrishna" is assured a run of several months.

At the studios a new social story under the direction of Mr. Kale has gone into shooting and the new story will star a new artiste by the name of Shanta Hublikar. Prabhat expects to give wonderful singing from this new-comer.

Jaishree Films:

All the activities of Mr. Keshavrao Dhaiber seem to be at a stand still, after the luke warm reception given to "Nandkumar". All future plans seem to be merely on paper at present and nothing is expected to take shape for sometime to come.

Saraswati Cinetone:

Old Dada Torney can be seen moving about with his irresistable smile of victory and anticipation. And why should he not? "Gopichand" is going to be one of the greatest hits of the year if thought of in terms of grandeur, treatment and spectacle. Nearly half of the picture has been completed and by the end of July it ought to be on the screen.

KOLHAPUR

Huns Pictures:

High hopes went west when "Jwala" failed to attract the anti-

Rajkumari with her retinue in "Gorakh Aya" Ranjit's spectacular hit for 1938 directed by Mr. Chaturbhuj Doshi.

cipated support. The producers are now in a state of indecision and might probably take up "Amrit" as the next subject or perhaps may commission Principal Atre to write another social comemdy like "Premveer".

Shalini Cinetone:

That mythological production called "Dhruvakumar" has been released at the Majestic Cinema in Bombay and is reported to have been received well. Their productions seem to improve with every new picture and we hope that the next subject which the producers take will be even more ambitious than "Dhruvakumar"

CALCUTTA

New Theatres:

Saigal who had been ill for sometime has now returned to work and the final shots of "Dharati Mata" are being taken to complete the picture by the end of this month.

Director Roy is busy with "Abhagin" and as these shots are the concluding ones this picture is also expected to be ready, even earlier than "Dharati Mata".

Another one called the "Street Singer" is now under production with Saigal and Kanan in the cast. Director Mullick's "Bara Didi" is being rehearsed very fast now that Molina is free.

Bharat Laxmi Pictures:

Director Madhu Bose is giving the finishing touches to "Abhinaya", the story with Sadhana Bose in the heroine's role. By the time this is in print this work will have finished and we will have a new picture from the studio.

All the preparations for "College Kanya", Bengali social are now ready and within the next fifteen days the picture is expected to be in the sets of shooting.

SOUTH INDIA

Premier Cinetone: (Coimbatore).

"Kanda Leela" has already been released in the mofussil Their next picture will be called "Bandit Chief" with M. K. Radha in the cast. The story of "Eknath", a Saint of Maharashtra, will be produced by Mr. V. R. Ponnambalam at the Premier Cinetone.

Central Studios: (Coimbatore).

Their Telugu "Tukaram" had rather a poor reception in Madras. On the whole, the picture was not much liked by anyone. Now they are producing the Tamil version of the same picture. After finishing the same, they will be taking up a social story called "Rambha's Love".

Modern Theatres: (Salem).

Their first Malayalam picture "Balan", is running well at Mala-

Uma and Prithviraj in "Abhagin". Thinking, aren't they?

bar and drawing good crowds. The producers seem to be intent on producing Malayalam talkies in future. At the studios, Angel Films will shortly go into shooting of "Kovalan".

Andhra Cinetone: (Vizagapatam).

Director Hiren Bose has almost completed his Telugu picture "Bhakta Jayadev" in Telugu and Hindi.

Andhra Talkies: (Vizagapatam).

"Shree Satyanarayana", their Telugu talkie has been released in the mofussil. The new one under production is called "Mohini" with Dasari Kotiratnamma, in the cast.

Kalidas Films:

"Kannappanayanar" which has been recently released is reported to have failed rather badly. The future programme announced points to "Mohini" and "Kalamega Pulavar" as their two pictures to go into production.

Mysore Sound Studios: (Bangalore).

The shooting of "Mayuradwaja" or "Self Sacrifice" has been completed and the picture is now in the editing room. Miss Mannargudi Papa is in the cast.

Vel Pictures:

That famous musician and actor Subbiah Bhagavathar is working in a Tamli picture called "Kambar". The shooting of this picture is fast progressing. The next one to go into production is "Bhakta Pundalik" in Telugu with Miss Sriranjini in the lead.

Srinivas Cinetone:

Mr. Narayan is making steady progress with "Pururava" or "Jaya Pradha" in Tamil and Telugu. He is bound to catch hold of some Chettiars to relieve himself of this picture.

Motion Picture Producers' Combine:

A number of pictures are under production in this new studio. Jupiter's "Orphan Girl" has completed its shooting and is being edited while Raja Sandow is giving his finishing touches to "Vishnu Leela". Director Ramabraham has finished the out door shooting of "Mala Pilla" for Sarathy Films. Rajagopal Talkies are progressing fast with "Krishna Thoothu," while Rajendra Films will soon be starting "Swarnalata" under the direction of Y. V. Rao. Mahalakshmi studios have started shooting of "Inbasagaran" in Tamil featuring Santhanalakshmi.

Newtone Studios:

Owing to Director Rao's sickness the picture "Bhakta Meera" has been slightly delayed. It will however be completed within the next fortnight. Rayal Talkies' "Sakubai" has also been delayed because of Miss K. Aswathmma. Rajan Films of Trichy are thinking of shooting "Tiruneelakanta Nayanar".

Jaya Films:

"Krishna Jarasanda," will be released at the Kinema Central during the month. They are now making preparations for another social picture which is being discussed rather hotly.

Oriental Films:

With M. S. Vijayal, the lucky mascot of the season, "Sowbagya Sundari" is being steadily shot at the Imperial studios in Bombay under the direction of Mr. Padmanabhan.

Karthikeya Films:

All affairs are at a stand still after the luke warm reception given to "Sundaramoorthy Nayanar". They are still thinking.

Sundaram Sound Studios:

"Bhu Kailas" is in the editing room. The next picture is expected to be a mythological one.

Renaissance Theatres:

"Jalaja" featuring Seshgiri will be released at the Broadway Talkies during the month. Miss Banumati is reported to have given a couple of good dances.

National Movietone:

Kubera Films have just completed their picture "Bhakta Markandeya" at the above studios. Their own production "Raj Mohan" is awaiting release. A new picture will be taken in hand called "Punjab Kesari".

Mohan Pictures:

"Baghya Leela" starring Miss K. T. Rukmani is progressing fast in Mohan Sound Studios in Bombay.

Grand National Productions:

"The Devil On Horse Back" a "Grand National" all-colour picture starring Lili Damita, Jean Chatburn, Fred Keating and Del Campo now running at the Eros, proves to be a popular attraction for Bombay fans.

Some of the outstanding releases of "Grand National" are "Something to Sing About", starring James Cagney, "Devil On Horse Back", 23½ Hours", starring James Ellison & Ferry Walker, "Sins of Children" with Eric Linden and Cecelia Parker. "Wallaby Jim of the Islands" featuring George Housten, "Girl Said No" with Irene Harvey. "Hats off" with Helen Lynd and many others. The Distribution rights of Grand National Pictures are held by Messrs. Chaudhri Film Service of Lahore.

Kicks and Kisses

Every kiss has a crimson lining.

* * *

A doubtful joke is like a doubtful egg. It shouldn't be cracked at all.

* * *

A woman who has no time for a man has no man for a time.

* * *

"How did that bust developer work, dearie?"

"Well, now I can take a shower without getting my feet wet."

* * *

"I didn't insult her. I merely said, that if looks could kill, it would be suicide for her to use a mirror."

* * *

Young lads often become Boy Scouts, but older lads take up scouting for girls.

* * *

She: "Tell me that you love me!"

He: "Sure; but don't ask me to write it."

* * *

Many a girl is like an electric iron. She begins warming up when there's a new attachment.

* * *

Paul: "Aw, baby, where is your heart?"

Pauline: "Straight down my neck, first turn to the left."

* * *

If some girls said what they thought, they'd be speechless.

"Irene is looking rather old lately".

"Yes. Her school girl complexion seems to have graduated.

* * *

The first thing a spark of love does, is to burn a hole in the boyfriend's pocket.

* * *

Making love to a cold woman is like trying to play the ukulele with an axe.

* * *

Some girls can't catch anything unless they expose themselves.

* * *

A nudist camp is a place where a girl wearing a fig leaf would be over-dressed".

* * *

The only exercise some girls get is jumping to conclusions.

* * *

When a gal is the toast of a town, all the men want a bite.

* * *

He: (in parked car): "Love is blind".

She: ..... "Yeah? Well yours knows how to find its way around in the dark".

* * *

Every hard boiled egg is always yellow inside.

* * *

Where a secret is concerned a woman makes every word tell.

One of the mysteries of love is how a loose girl can rattle a tight man.

* * *

Girls are like cigarettes. You can't enjoy more than one at a time.

* * *

Polly: "I shivered all over last evening."

Sally: "Didn't the heat come up?

Polly: "No, he had to work late at the office."

* * *

She: "Big boy, you're like a locomotive when you hold me this way."

He: "You mean I puff and wheeze?"

She: "No, I mean you're on the right track."

* * *

When a girl gets hungry for love, it may mean she's fed up with being single.

* * *

He: "Baby, I like my women and my whiskey the same way."

She: "Ah, straight?"

He: "Gosh, no!"

* * *

It's a rare man who can keep his head when a girl has taken everything else.

* * *

A golddigger never gives a sucker the bird until she's feathered her nest.

* * *

He: And is your boyfriend a hit-and-run driver?

She: I should say not! When he makes a hit, he parks!

* * *

"Stop, you bold villain!"

"Say, didn't you say you were hungry for love?"

"Sure, but I'm not a fire-eater!"

* * *

It makes a woman hot to be left out in the cold.

* * *

An itch for love often makes a woman smart.

* * *

"Beautiful. I kiss like a vacuum cleaner."

"Oh! does that mean I have to give you a shove before you start to work?"

* * *

What burns a jealous wife up is to see the toast of the town taking her bread and butter away from her.

* * *

A gal's bread and butter is a rich man's jam.

* * *

Boy: Darling, let's have a secret love code. If you nod, I can hold your hand, if you smile I can kiss your lips.

Gal: Please don't make me laugh!

* * *

"You've got to believe in something. It might as well be yourself."

* * *

"But how did you know that I do more shooting than any man in the regiment?"

"Oh. I've heard reports."

* * *

"Shh, Jane isn't a golddigger any longer."

"Did she reform?"

"No, she heard about platinum."

* * *

Girls usually keep a stiff upper lip until it comes to kissing.

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